To

His Excellency The Right Hon'ble

THE EARL OF DUFFERIN,

K.P., G.C.B., G.C.M.G., G.M.S.I.,

&c., &c., &c.,

Viceroy and Governor-General of India,

THIS BOOK

IS

MOST RESPECTFULLY DEDICATED

BY

HIS EXCELLENCY'S

MOST OBLIGED AND HUMBLE SERVANT,

S. M. TAGORE.

THE
HINDU DRAMA,

COMPILED AND TRANSLATED

FROM

VARIOUS SANSKRIT AUTHORITIES

BY

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INTRODUCTION.

FROM the earliest times the dramatic system has prevailed among the Aryans. It is said in the *Shástras* that it originated with Brahmá himself, the Creator of the universe. Subsequently the sage Bharata, who adopted the system, imparted the knowledge of it to a member of devotees living in the recesses of forests and composed books suited to their requirements. That Bharata was the first to introduce it among men, admits of no doubt. Are not the concurring testimony borne by many of the Sanskrit authors of Ancient India and the use of the words Bharatsutra (literally aphorisms of Bharata) and Bharat-putra (literally son of Bharata) in dramatic literature, the one signifying *Nátaka* or drama, and the other *Nat* or the Manager, indisputable proofs as to the validity of his claim ? But what is greatly to be deplored is that no other book than Bharata-sanhitá, written by him on the subject of dramatic representation, is to be met with anywhere in this country. It was not that Bharata confined his instructions to the devotees, but he also instructed the heavenly nymphs *Urvasi, Menaká* and others in Nátya (gesticulation with language) ; *Nritya* (gesticulation without language, or pantomime) and *Nritya* (simple dancing), for the purposes of representation in the court of Indra. The dramatic art is briefly noticed in *Bharata-sanhitá*. The subject has been dwelt upon *in extenso* in *Dasa Rupaka* (description of the ten kinds of theatrical composition), a celebrated Sanskrit work on rhetoric written by a Sanskrit Scholar by the name of Dhananjaya in the 11th century of the Christian era. At this time Hindu drama after having attained the highest perfection was on its way to decline. But grave doubts are entertained as to the exact date of its publication since mention is made in it of *Ratnávali Nátiká*, which was written a century later. If Dhananjaya had written his book in the 11th century, how could he possibly have made any mention therein of *Ratnávali*, which was written in the next ?

The "*Sarasvati Kanthábharana*" is a work ascribed to Bhoja Raja. It treats generally of poetical or rhetorical composition in five books, the last of which comprehends many of the details peculiar to dramatic writing. The examples quoted are from a variety of poems and plays, and they offer the same difficulty, as to the accuracy of the attribution, as the *Dasa Rúpaka*, by including illustrations from the "*Ratnávalí.*" Bhoja must have reigned some years later, or Hersha some years earlier, than has been hitherto believed on scarcely disputable grounds, for a composition of the one to be cited by the other. There is a commentary on this work by Ratneswara Mahopadhyaya, but he takes no notice of the author.

Sáhitya Darpana, though not a very ancient book, contains vast information on drama and also the opinions of the ancients on it. Though the date of the work is not known, yet no one doubts that it was subsequent to that of *Kávya Prákasa.* Some are of opinion that it was written by Visvanátha Kaviráj, son of Chandra Sekhra Kaviráj, in 1504 of the Christian era. Chandra Sekhara lived on the other side of the Bramha-puttra in the District of Dacca in Eastern Bengal.

Sangit-Ratnákara.—Another Sanskrit work on Music, contains descriptions of various modes of dramatic representation. Indeed no other Sanskrit work makes mention of all the modes described in the book. The book however, treats more especially of singing, dancing and instrumental music than of drama. S'árangadeva, the son of Sohaladeva, was its author. His ancestors lived in Cashmere and it was his grandfather Bhaskaradeva who left the country and settled in the South. In acquiring learning and writing books he received considerable encouragement from a prince of those parts named Siñhaladeva. Nothing is definitely known as to the exact date of its publication. Some are of opinion that it was written between the 12th and 15th century. A comment on this book was got up between 1457 and 1477, by desire of Protapadeva, king of Vijayanagara. There is also another gloss named *Sangítsudhákara*, written by another celebrated Pundit, named Sinhabhupála.

Amongst the works which treat generally *de Arte Pœtica*, and which are exceedingly numerous, some of the Principal are, the *Kávyádersa* by Dandi, the author of the *Dasa Kumára* and supposed to be cotemporary with Bhoja; the *Kávyálankára* "*Vritti*," Váwana Acharya, the *Kuvaláyanda*, an enlargement of the Chandráloka of Jayadeva by Apyaya Díkshita, who was patronised by Krishha Raya, sovereign of Vijayanagar about 1520, the *Alankára Sarvaswa* of Bháma; the *Rasa Gangádhara* of Jagannáth Pandit Raj,* and the *Alankára Kaustubha* by Kavi Karnapúraka, a Vaishnava Gosain, who illustrates all his rules by verses of his own, relating to the loves of Krishna and Rádhá, and the pastimes of the deity with the *Gopies* of Vrindávan.

Besides the general systems, there are several treatises on the passions and emotions which poetry is intended to depicture or excite, as the *Sringára Tilaka* of Rúdra Bhatta, and the *Rasa Manjarí* and the *Rasa Tarangini* of Bhanu Datta. The latter comprises a number of rules, which are quoted as those of Bharata.

In addition to the information derivable from these sources, as to the system or history of the Hindu drama, the commentaries by which several of the plays are accompanied furnish important accessions to our knowledge of both. With respect also to the latter, we have in the *Bhoja Prabandha* and *Sárángdhara Paddhati*, two satisfactory guides for the verification of the writers prior to their respective dates. The *Sárángdhara Paddhati* is a similar catalogue of earlier writers written by Sárángdhara, the grandson of Rághava Deva, the spiritual guide of Hammíra, Prince of Sákambhari, in the beginning of the fourteenth century. This work is consequently not later than the end of the fourteenth or the beginning of the fifteenth century, and determines within that limit the existence of the writers it names, several of whom are included amongst the dramatic authors.

* From this distinguished author, whom the society of savants of his time, honored with the title of *Pandit Ráj* or Prince of Pandits, the Tagore family is descended, the author of the present work is 12th in descent from him.

The following are some of the other Sanskrit works which treat at length on drama and dramatic representation and which form the chief basis of this treatise :—

(1) *Sangit-Darpana* by Dámodara Mis'ra.
(2) *Sangíta-Párijáta* by Ahabala Sástri.
(3) *Nárada-Sanhitá* and *Náradí S'ikshá* by Nárada.
(4) *Narttaka-Nirnaya* by Pundarika Bichchhlila of Carnáta.
(5) *Sangíta-Náráyana* by Gayapati Náráyánadeva.
(6) *Sangíta-Sára* by Harináyaka.
(7) *Rága-Bibodha* by Shomesvara.
(8) *Dhvani-Manjarí* by Vis'vábasu.
(9) *Rága-Sarvvasvasára* by Silhana.
(10) *Sangíta-Bháskara* by Bháskaráchāryya.
(11) *Sangítárnava* by Kallinátha.
(12) *Sangíta-Bháshya, Sangíta-Kaustuva, Sangíta-Ratnamálá* by Rishi Mantangaja.
(13) *Tándavatarangeśvara* and *Kohaliya* by Andhúka Bhatta.
(14) *Gítasiddhánta-Bháskara* and *Tumburu-Sanhitá* by Rámánandatirtha Svami.
(15) *Rangadaya* by Sámbhabácháryya.
(16) *Nátya-Chandriká* (a work on rhetoric).

The Hindu Drama.

PART I.

MUSIC AND DRAMA.

SAGES have divided Music into two classes, *viz.: Drisya Sangita* (visible music), and *Srávya Sangíta* (audible music), by reference to the organs of sight and hearing, by which it is apprehended by the mind. That class of music which is apprehended by the sense of hearing is called *Srávya Sangíta,* as vocal and instrumental music. The other class, which is exhibited by representation and perceived by the organ of sight, goes by the name of *Drisya Sangíta,* as dancing (*Nritya*), and dramatic representation (*Nátaka,* &c.) Although the term *Drisya Sangíta* is applied to both dancing and dramatic representation, the designation will be restricted in the course of this work to the latter sense to prevent misinterpretation and ambiguity. Personation or representation by an assumed character being essential to *Drisya Sangíta,* it is also called *Rúpaka* (from *Rúpa,* form). *Abhinaya* or acting is the representation of high and low characters on the stage under suitable guises.(i)

(i) सङ्गीतं द्विविधं प्रोक्तं दृश्यं श्राव्यञ्च सूरिभिः ।
दृश्यं तत्राभिनेयं तत् रूपारोपात्तु रूपकम् ॥

Gesticulation, speech, dress and emotion being distinguished, acting consists of four, and in accordance with the variety of subject-matter, *Rúpaka*, of ten kinds. The *Rúpakas*, properly so termed, are—(1) *Nátaka,* (2) *Prakarana,* (3) *Samavakára,* (4) *Ihámriga,* (5) *Dima,* (6) *Vyáyoga,* (7) *Anka,* (8) *Prahasana,* (9) *Bhána*, and (10) *Vithí*.(i)

Other kinds of dramatic writing not coming under any of the classes mentioned above are designated *Upa-rúpakas.* They are eighteen in number, *viz.:* (1) *Nátiká,* (2) *Trotaka,* (3) *Gosthí,* (4) *Sattaka,* (5) *Nátyarásaka,* (6) *Prasthána,* (7) *Ullapya,* (8) *Kávya,* (9) *Prenkhana*, (10) *Rásaka,* (11) *Sanlápaka,* (12) *Śrígadita,* (13) *Śil-paka,* (14) *Vilásiká,* (15) *Durmmalliká,* (16) *Prakarani*, (17) *Hrillis'a,* and (18) *Bhániká*.(ii)

Nátya, which is derived from the word *Nata,* (actor), and which means a representation by experienced actors, has been divided by the authorities on music into two classes, *viz.: Márga* and *Des'i.* The Dramas which Bramhá sought and obtained of Mahádeva and his consort Párvatí, by dint of austerities, go by the name of *Márga-Nátyas.* These are of twenty kinds, *viz.:* (1) *Nátaka,* (2) *Prakarana,*

(i) भवेदभिनयोऽवस्थानुकारः स चतुर्विधः।
आङ्गिको वाचिकश्चैवमाहार्य्यः सात्त्विकस्तथा।
नाटकं सप्रकरणमङ्को व्यायोग एव च।
भाणः समवकारश्च वीथी प्रहसनं डिमः।
ईहामृगश्च विज्ञेयो दशमे नाट्यलक्षणे॥

(ii) नाटिका त्रोटकं गोष्ठी सट्टकं नाट्यरासकम्।
प्रस्थानोल्लाप्यकाव्यानि प्रेङ्खणं रासकं तथा॥
संलापकं श्रीगदितं शिल्पकञ्च विलासिका।
दुर्म्मल्लिका प्रकरणी हल्लीशो भाणिकेति च॥
अष्टादश प्राहुरुपरूपकाणि मनीषिणः।
विना विशेषं सर्व्वेषां लक्ष्म नाटकवन्मतम्॥

(3) *Bháṇa,* (4) *Prahasana,* (5) *Dima,* (6) *Vyáyoga,* (7) *Samavakára,* (8) *Víthí,* (9) *Aňka,* (10) *Ihámriga,* (11) *Nátiká,* (12) *Prákashiká,* (13) *Bhaṇiká,* (14) *Haňsiká,* (15) *Viyogini,* (16) *Dipiká,* (17) *Kalotsáhatará,* (18) *Chitrá,* (19) *Jugupsitá,* and (20) *Vichitrárthá.* The first ten kinds were obtained of Mahádeva; the rest, of Párvatí.(i) Such kinds of dramatic composition as are in vogue among mortals are designated *Des'í Nátyas.* They have been classified by Dantila and other authorities into sixteen kinds, *viz.:* (1) *Sattaka,* (2) *Trotaka,* (3) *Gosthí,* (4) *Vrindaka,* (5) *Silpaka,* (6) *Preňkhaṇa,* (7) *Saňlápaka,* (8) *Hrillísa,* (9) *Rásaka,* (10) *Śrígadita,* (11) *Bhiluki,* (12) *Tumbaki,* (13) *Sajjita,* (14) *Parivartta,* (15) *Múrtti,* and (16) *Prahelika.*(ii)

CONSTRUCTION OF THE STAGE.

As the *Raňga-Bhúmi* (stage) and *Sabhá* (assembly) are essential to the representation of the *Rúpakas* and *Upa-rúpakas,* it is intended to begin with their description first.

(i) नटस्यातिप्रवीणस्य कर्म्म त्वाम्नाय्यमुच्यते ।
मार्गदेशीति नाट्यस्य भेदद्वयमदीरितम् ॥
ब्रह्मणा यत्तपस्तप्त्वा मार्गितं शिवयोः पुरः ।
मार्गनाट्यञ्च तत्प्रोक्तन्तच्च विंशतिधोच्यते ॥
नाटकञ्च प्रकरणं भाणं प्रहसनं डिमः ।
व्यायोगसमवकारौ वीथ्यङ्केहामृगा इति ।
रूपकाणि दशैतानि भाषितानि कपर्द्दिना ॥
नाटिका प्राकशिका च भाणिका हंसिका तथा ।
वियोगिनी च डिपिका कलोत्साहतरा पुनः ॥
चित्रा जुगुप्सिता चैव विचित्रार्थेति दुर्गया ।
एवं मार्गनाट्यमुक्तं शिवाभ्यां ब्रह्मणे पुरा ॥

(ii) दन्तिलादिभिरुक्तानि देशीनाट्यानि षोडश ॥
सट्टकं त्रोटकं गोष्ठी वृन्दकञ्च ततः परम् ।
शिल्पकं प्रेङ्खणं संलापकञ्चेति ततः परम् ॥
हल्लीशरासकावुक्तावेवं श्रीगदितं तथा ।
भिलुकी तुम्बकी चैव सज्जितं परिवर्त्तकम् ।
मूर्त्तिः प्रहेलिका चेति षोडशोक्तानि सूरिभिः ॥

According to Kohala and other writers, the laying of the foundations of the stage should be attended with the consecration of the ground and certain other religious ceremonies. An auspicious moment must be selected for the performance of the ceremony, and the director who has to plant the pillars of the stage should prepare himself for the duty by fasting for three days. The pillars should be made of gold, or *catechu*,* *kántála*,† or red sandal wood, and should have their upper part made thick, smooth, and as hollow as possible. Their formal planting should be accompanied with the following invocation :—"Oh Pillar ! as the mountains Himâlaya, Sumeru, and Mahendra are fast and immovably fixed on the ground, be thou even like them." One-third of the whole length of each pillar should be planted under-ground and the part dug out well filled up with sand and other materials. Several persons are of opinion that no rules have been laid down in the *Śástras* with regard to the length, breadth, and height of the stage, and that it must always be constructed with a view to the purposes of representation. Others, however, assert that the length and the breadth should be 20 cubits (30 feet) each. There should be no pillars posted in the centre of the stage. The front part or procenium must be built of wood. It should be richly decorated with *Kalasas* (wood carved out in the form of earthen water-pots), *Patákás* (flags), and *Puttalikás* (images), hung with garlands, and furnished with *Gabákshas* (windows), and *Toranas* (ornamented arches). The lower

* Acacia, catechu.

† The jack tree (Artocarpus integrifolia.)

end of the stage must be white-plastered and rendered smooth, and the platform must on no account be slippery, lest the feet of the actors slip. The *Nepathya* (Green-room) must be on the west side of the stage, and should occupy one-third of the whole space.(i)

YABANIKÁ—THE CURTAIN.

The painted screen which conceals the stage from the spectators before acting begins and between the acts, is called *Yabaniká.* It should be made of fine, thin cloth of close texture. As it is usual to change the "scenes" at the end of every act and every scene, so the curtain ought also to be varied conformably to the *Rasas** (sentiments) pervading the representation. The white *Yabaniká* is suited to *Śringára* (love); the yellow to *Víra* (heroism); the smoke-colored (slightly pink) to *Karuṇá* (tenderness); the black to *Adbhúta* (surprise); the piebald to *Hásya* (mirth); the

* *Vide* "The Eight Principal Rasas of the Hindus" by the Author.

(i) कोष्ठबाहुक्रमार्गेण शालानिर्म्माणमाचरेत् ।
तस्माच्छोध्य बाडब्यभीत्या किञ्चिन्मयोच्यते ॥
भूशुद्धिबलिकर्म्मादि कृत्वा भित्तिं प्रयोजयेत् ।
भित्तिव्यापारे निर्वृत्ते स्तम्भानां स्थापनं भवेत् ॥
शुभे दिने सानुकूले स्थिरनक्षत्रलग्नयोः ।
स्तम्भानां स्थापनं कुर्य्यात् निराहारोपोषितो गुरुः ॥
शुद्धाः स्युः खादिराः शालाः पानसा रक्तचन्दनाः ।
अग्रे यथोक्तशुषिराः स्थूलाग्रा नातिपिच्छिलाः ॥
यथाचलो गुरुर्मेरुर्हिमवांश्च यथाचलः ।
यथा गिरिर्महेन्द्रश्च तथा त्वमचलो भव ॥
एवं मन्त्रं समुच्चार्य्य स्थापयेत् स्तम्भमव्ययम् ।
दृश्यन्ते यावदेतेषां तदर्द्धं निखनेद्भुवि ॥
तेषां मूलानि यत्नेन सिकताभिः प्रपूरयेत् ।
विस्तारादैर्घ्यविस्तारौ तत्र नाट्यानुरूपतः ।
हस्तविंशतिविस्तारा रङ्गभूमिर्मनोहरा ॥
शालामध्ये न कर्त्तव्यं स्तम्भसंस्थापनं बुधैः ।
कुर्य्यादुपरिभागन्तु दारुकादिभिरावृतम् ॥
गवाक्षैर्विविधैश्चित्रैः शालभञ्जिभिरन्वितम् ।
कलसैश्च पताकाभिर्विचित्रैस्तोरणैरपि ॥
ऊर्द्ध्वो भागो युतः कार्य्यः पुष्पमाल्यै रचस्तु तैः ।
अधोभागः कुट्टिमः स्यात् सुधाभिः परिलेपितः ॥
नातिश्लक्ष्णं स्वच्छं कुर्य्यात् पादः स्खलति चेत्तथा ।
शालायास्तृतीयभागेन नेपथ्यं पश्चिमां दिशं ॥
कारयेदत्र पात्राणां वेशानां स्थापनादिकं ॥

blue to *Bhayánaka* (terror); the smoke-colored to *Bibhatsa* (disgust); and the red to *Raudra* (anger). There are some, however, who are of opinion that curtains of the color of the rising sun are suited to all the *Rasas.* The modern dramatists, one and all, subscribe to this opinion. In the stages of old, the *Yabaniká* consisted of two parts which were not lifted up by means of pulleys as in modern times, but were wound up and carried away by two females selected for their beauty and figure.(i)*

THE ASSEMBLY.

THE grounds to the east of the stage should be set apart for the king, or for the head of the assembly who must be well-versed in celestial and terrestrial music, well skilled in the elegant arts, a sound critic, a rewarder of merit, and one possessed of a cheerful disposition and of the power of appreciating the different modifications of the mind. *Brámhaṇas* should be seated on the south, and boys and persons belonging to the staff of royalty, on the north, and close to the stage. Far off at the extremities are to be seated the heralds, eulogists, connoisseurs and guards in attendance on the king or on the head of the assembly. Armed strangers, heretics, and

* This practice still prevails to a certain extent in the N. W. Provinces of India in representations of the *Jhánki.*

(i) काय्या यवनिका तत्र नीरन्ध्रा सूक्ष्मवाससा ।
धार्य्या सुरूपनारीभ्यां तत्तत्पात्रप्रवेशने ॥
शुभ्रवर्णा च शृङ्गारे पीता वीरे प्रशस्यते ।
धूम्रवर्णा च करुणे कर्त्तव्या कोपनाशने ॥

हास्ये विचित्रा कर्त्तव्या नीलवर्णा भयानके ।
बीभत्सके धूमला स्यात् रौद्रे रक्ता प्रशस्यते ॥
अद्भुते कृष्णवर्णा स्यादेतत् प्राचीनसम्मतम् ।
अरुणापि च सर्व्वत्र काय्या यवनिका बुधैः ॥

such persons as are given to vice, or do not conform to the orthodox tenets of faith, must not be permitted to enter the theatre; nor are the sick and the inappreciating to be allowed access thereto, as they contribute only to the interruption of the play, and spoil the effect of it. Those persons only are considered proper audience who are cheerful in disposition and competent in arbitrating, careful, patient, out-spoken, devoid of pride, possessed of the power of appreciating the sentiments and dramatic performances, and are well-versed in all the branches of music.(i)

NAMING OF THE DRAMATIS PERSONÆ.

THE naming of the characters in dramatic composition must not be arbitrary, but take place in accordance with propriety. The name of the king must be expressive of the sentiment of heroism; that of the Bramhin must have reference to the family and to the

(i) शालायाः पूर्व्वभागे तु कुर्य्यान्नृपतिमण्डपम् ।
सर्व्वोपकरणैर्युक्तो विशेषेण महीपतिः ॥
तौर्य्यत्रयविशेषज्ञः पारितोषिकदायकः ।
हीनाधिक्यविवेकज्ञो देशीमार्गविभागवित् ।
कृतज्ञ रसभावज्ञः कलानाट्यविशारदः ॥
विशेषज्ञस्तूर्य्यत्रितयनिपुणश्चोऽभिनयवित्
रसालङ्कारज्ञः सकलगुणदोषैकनिकषः ।
पराभिप्रायज्ञो वक्ति वक्तमानो धृतरुचिः
क्षमी दाता वीरो जगति कथितो नायक इति ॥
पुरोभूताः स्युर्विप्राश्च मण्डपस्य च दक्षिणे ।
अमात्यवाणिजश्चैव उत्तरां भित्तिमाश्रिताः ॥
वन्दिनः स्तावकाश्चैव कलानाट्यविदोऽपि ये ॥
नाट्यधाम्नो वहिर्योधमुख्यास्तिष्ठन्ति शिल्पिनः ।
रक्षोऽङ्कुरवा तैः कार्य्या यावन्नाटकदर्शनम् ॥
तन्नोत्सार्य्याः प्रयत्नेन अविज्ञाताश्च शिल्पिनः ।
तथा मूर्खाः पामराश्च तथा पाषण्डधर्म्मिणः ॥
राजाज्ञया सर्व्व एवोपविष्टाः स्युः सभासदः ।
अन्यथा पीड़िताङ्गानां रसबोधो न जायते ॥
मध्यस्थाः सावधानाश्चिरासीना न्यायवादिनः ।
अगर्व्वा रसभावज्ञास्तौर्य्यत्रितयकोविदाः ॥
सानन्दा नाट्यभावज्ञा भाववन्तः स्युः सभासदः ॥

particular Vedic subdivision to which he belongs, and that of the Brahmin woman, to her family only. The merchant should have his name formed of any terms signifying riches, horse, or hand, prefixed to the word *Datta*. The deities must be called by the names by which they are especially known, and such names should invariably end in the term *Deva*. The names of the principal *Rákshasas* ought to be derived from such words as signify terror, and those of the common ones, from such expressions as *Rakta* (blood), *Meda* (marrow), *Máñsa* (flesh), *Vasá* (fat), *Śoṇita* (blood), &c. Words signifying gems should form the first-half of the names of *Yakshas*, while the term *Ratha* should be used as the second-half of the names of *Gandharvas*. The names of harlots must have such words as *Dattá*, *Sená*, and *Mitrá* affixed to them. The *Vidúshakas* must have their names formed of words signifying flower or mirth. The *chetis* or maid-servants are to be named with words meaning creepers and flowers, and female companions or *confidante*, with words signifying jewelled ornaments, or the epithet "amiable," "sweet," or "pleasant in speech," &c. The names of heroines must be those of creepers, rivers, flowers, and stars; and the names of queens must signify "conquest," "place," or "sweet softness." There seem to be no especial rules with regard to the nomenclature of other characters. Their names should be smooth or harsh in accordance with their caste or profession.(i)

(i) नृपतीनां वीररसप्रधानं नाम कारयेत् ।
स्वशाखागोत्रनाम्ना च शर्म्मान्तं विप्रनामकम् ॥
धनाश्वपाणिनामानि वणिजां दत्तसंश्रया ।
देवानां पूर्वपर्य्यायो देव इत्यन्ततो भवेत् ॥
रक्षसां भीकरं नाम कार्य्यमक्षुद्रवार्थकम् ।
गन्धर्व्वाणां रथाद्यन्तं यक्षाणां रत्नमादिकम् ॥

THE APPAREL OF THE ACTORS.

The apparel of the actors ought to be of three kinds, *viz.*: (1) white, (2) colored, and (3) soiled. Devotees, ordinary women, courtiers, *Kanchukis*, (attendants on the women's apartments), Brahmins, inspired persons, and priests, must put on white garments. The colored dress is for the gods, the *Dánavas*,* the *Gandharvas*,† the *Asuras*,‡ the *Yakshas*,§ and the *Rakshas*.|| Soiled clothes are suited to drunkards, madmen, menials, mountaineers, thieves, and convicts. In the use of these garments, however, the consideration of place, time, age, rank, and profession should not be lost sight of.(i)

* Demons.

† Demi-gods inhabiting *Indra's* heaven, and forming the orchestra at all the banquets of the principal deities.

‡ Demons of the first order, in continual hostility with the gods.

§ Demi-gods attendant especially on *Kuvera*, the god of riches, and employed in the care of his gardens and treasures.

|| Another variety of *Kuvera's* attendants.

नाम कार्य्यं पिशाचानां वीभत्सरससूचकम् ।
दृष्टा सेना च मित्रा च वेश्यानां नाम कारयेत् ॥
पुष्याणां हास्ययोगेन नाम्ना कार्य्यो विदूषकः ।
लताकुसुमनामानि चेटीनां सम्प्रयोजयेत् ॥
रत्नाभरणनाम्ना तु सुशाला च प्रियम्वदा ।
हंसस्त्रीनामतश्चापि नाम्ने कार्य्यः सखीजनः ॥
लतानदीपुष्पतारानाम्ना कार्य्या तु नायिका ।
विजयस्थाननामानि रसपेशलनाम च ॥
राजस्त्रीणां विधातव्यं नाम्नाख्या गोपनाम च ।
अनुक्तानां पदानां हि यथायोगं नियोजयेत् ॥

(i) शुक्लो विचित्रो मलिनस्त्रिविधो वेश उच्यते ।
येषां य उचितो वेशः क्रमात सोऽपि च कथ्यते ॥
धर्म्मकर्म्मानुयुक्तानां पुंसां वा योषितामपि ।
अमात्यकञ्चुकीनाञ्च द्विजसिद्धपुरोधसाम् ॥
इत्यादीनान्तु वेशः स्यात् शुक्लैर्भूषांशुकादिभिः ।
देवदानवयक्षाणां गन्धर्व्वोरगरक्षसाम् ॥
विचित्रो वेशः कर्त्तव्यो भूषणैर्वसनादिभिः ।
प्रमत्तोन्मत्तदासानां शैले चैव निवासिनाम् ॥
चौराणां दण्डप्राप्तानां मलिनो वेश उच्यते ।
एवं वेशो बुधैः कार्य्यो देशजातिवयोऽनगः ॥

FEMALE CHARACTERS.

The character of women as well as of men may be distinguished as *uttama* (good), *madhyama* (average), and *adhama* (bad); and of each of these classifications again there are many varieties.(i)

Females in dramatic writings are divided into four classes, *viz.:* (1) *Divyá* or celestial beings or nymphs, (2) *Nripapatní* or queens, (3) *Kula-strí* or women of the respectable class of society, and (4) *Gaṉiká* or courtezans. They are also distinguished as *Dhírá* (a woman who, although jealous of a husband or lover, suppresses all expression of resentment in his presence), *Lalitá* (one fond of pleasure and gaiety), *Udáttá* (high-spirited, ambitious or bountiful), and *Nibhritá* (unassuming and solitary). Celestial beings and queens and princesses come under any or all of these orders; women of the respectable class of society, under the *Udáttá* and *Nibhritá* classes; and courtezans and female artizans, under the *Udáttá* and *Lalitá* classes. The *confidante* or the female emissary bears a *Sankírṉa* or mixed character.(ii)

Women are again classed as *Sviyá*, *Parakíyá*, and *Sádhá-raṉiyá*. The *Sviyá* class of women should be full of modesty and simplicity, devoted to their husbands, and attentive to their house-

(i) स्त्रीणाञ्च पुरुषाणाञ्च उत्तमा मध्यमाऽधमाः ।

(ii) नायिकाश्चैव वक्ष्यामि चतस्रः पुनरेव हि ॥
दिव्या च नृपपत्नी च कुलस्त्री गणिका तथा ।
एतास्तु नायिका ज्ञेया नानाप्रकृतिलक्षणाः ॥
धीरा च ललिता चैव उदात्ता निभृतास्तथा ।
दिव्या नृपाङ्गना चैतैर्गुणैर्युक्ता भवन्ति हि ॥
उदात्ता निभृता चैव भवेत्तु कुलजाङ्गना ।
गणिका शिल्पकारी च उदात्ताललिते स्मृते ॥
प्रेष्या चैव हि विज्ञेया सङ्कीर्णा प्रकृतावपि ॥

hold duties. The *Sviyá* are again subdivided into three species, *viz.:* (a) *Mugdhá*, (b) *Madhyá*, and (c) *Pragalbhá*.(i)

(a) *Mugdhá.*

The *Mugdhá* is one that has just attained her puberty, but is averse to sensualities, and calm under anger.(ii)

(b) *Madhyá.*

An adolescent woman is called the *Madhyá*. She is slightly rude in her speech towards her husband, but is pretty bashful.(iii)

(c) *Pragalbhá.*

The *Pragalbhá* is a woman who has attained her maturity and has outgrown a sense of childish bashfulness, and who devotes herself entirely to the service of her husband.(iv)

The *Parakíyá* are divided into two classes, *viz.*, *Kanyaká* and *Parorhá*—

(*a*) The *Kanyaká* are unmarried girls who have just entered the threshold of youth and are full of bashfulness.

(*b*) The *Parorhá* (otherwise called the *Anyorhá*) are those who having lawful husbands conduct illicit correspondence with other people, and are bereft of the sense of shame. They

(i) स्वाऽन्या साधारणस्त्रीति तद्गुणा नायिका त्रिधा ।
विनयार्जवादियुक्ता गृहकर्मपरा पतिव्रता स्वीया ।
सापि कथिता त्रिविधा मुग्धा मध्या प्रगल्भेति ॥

(ii) मुग्धा नववयःकामा रतौ वामा मृदुः क्रुधि ।

(iii) मध्या विचित्रसुरता प्ररूढस्मरयौवना ।
ईषत्प्रगल्भवचना मध्यमव्रीडिता मता ॥

(iv) स्मरान्धा गाढतारुण्या समस्तरतकोविदा ।
भावोन्नता दरव्रीडा प्रगल्भाक्रान्तनायका ॥

are invariably found to frequent public places on festive occasions.(i)

The *Sádháraṇíyá* are public women who must be of a calm temperament and well versed in the elegant arts. They have no hatred for the worthless, nor have they any respect for the qualified ones. They show an outward semblance of affection for such persons as have money. With the help of their mothers or guardians, they manage to turn out poor people who might bear genuine love towards them, in order to secure the protection of the rich. They are generally favorably inclined towards the thief, the ignorant, the impostor, and the deep designer, and towards such persons as have come in possession of wealth by chance. They have been sometimes found to be attached to their admirers, under the influence of amorous passions. They can in no case, however, contribute towards the happiness of their lovers.(ii)

With reference to the variety of their condition, the *Svíyá*, *Parakíyá*, and *Sádháraṇíyá*, may each be divided into the following classes, *viz.*:—(1) *Svádhínapatiká*, (2) *Vásakasajjá*, (3) *Virahotkáṇṭhitá*, (4) *Khaṇḍitá*, (5) *Kalahántaritá*, (6) *Vipralabdhá*, (7) *Proshitapriyá*, and (8) *Abhisáriká*.(iii)

(i) परकीया द्विधा प्रोक्ता परोढा कन्यका तथा ।
यात्रादिनिरताऽन्योढा कुलटा गलितत्रपा ॥
कन्या त्वजातोपयमा सलज्जा नवयौवना ।

(ii) धीरा कलाप्रगल्भा स्याद्वेश्या सामान्यनायिका ॥
निर्गुणानपि न द्वेष्टि न रज्यति गुणिष्वपि ।
वित्तमात्रं समालोक्य सा रागं दर्शयेद्बहिः ॥
काममङ्गीकृतमपि परिक्षीणधनं नरम् ।
मात्रा निष्कासयेदेषा पुनःसन्धानकाङ्क्षया ॥
तस्कराः पण्डका मूर्खाः सुखप्राप्तधनास्तथा ।
लिङ्गिनश्छन्नकामाद्या आसां प्रायेण वल्लभाः ॥
एषापि मदनायत्ता क्वापि सत्यानुरागिणी ।
रक्तायां वा विरक्तायां रतमस्यां सुदुर्लभम् ॥

(iii) आसामष्टाववस्थाः स्युः स्वाधीनपतिकादिकाः ।
स्वाधीनपतिका वासकसज्जा विरहोत्कण्ठिता खण्डिता कलहान्तरिता विप्रलब्धा प्रोषितप्रिया अभिसारिकेत्यष्टौ स्वस्त्रीप्रभृतीनामवस्थाः ।

Svádhinapatiká.

The *Svádhinapatiká* is one who leads a contented life, because she has her husband always close by her and obedient to her wishes.(i)

Vásakasajjá.

The *Vásakasajjá* is a woman who dresses herself in joyous expectation of her lover, and anxiously awaits his presence.(ii)

Virahotkanthitá.

The *Virahotkanthitá* is a woman who pines for the absence of her lover who had expected to return, but could not do so on account of pressure of business, or of some unforeseen circumstances.(iii)

Khanditá.

The *Khanditá* is a woman who smarts under a sense of jealousy and anger caused by observing her lover coming towards her with marks of infidelity on his person.(iv)

Kalahántaritá.

The *Kalahántaritá* is one who turns her lover out of her presence, in sheer anger, for some real or imaginary wrong done to her, even after he had tried to appease her in exaggerated terms of flattery, and then repents of her action.(v)

(i) आसन्नायत्तरमणा हृष्टा स्वाधीनभर्तृका।

(ii) मुदा वासकसज्जा स्वं मण्डयत्येष्यति प्रिये।

(iii) आगन्तुं कृतचित्तोऽपि देवान्नायाति यत्प्रियः।
तदनागमदुःखार्त्ता विरहोत्कण्ठिता तु सा॥

(iv) पार्श्वमेति प्रियो यस्या अन्यसम्भोगचिह्नितः।
सा खण्डितेति कथिता धीरैरीर्ष्याकषायिता॥

(v) चाटुकारमपि प्राणनाथं रोषादपास्य या।
पश्चात्तापमवाप्नोति कलहान्तरिता तु सा॥

Vipralabdhá.

The *Vipralabdhá* is a woman who feels herself extremely slighted on account of her lover's failing to meet her at the appointed time.(i)

Proshitabhartriká.

The *Proshitabhartriká*, otherwise called *Proshita-priyá*, is a woman who languishes for the absence of her husband who has been obliged to be away from her in a distant country, on score of various engagements.(ii)

Abhisáriká.

The *Abhisáriká* is a woman who is, under the influence of passion, anxious to go in search of her lover, with a view either to meet him at a certain place or to bring him there.

If a *Kulastri* goes to meet her husband, she clings to herself in sheer fear, veils herself completely to escape detection, and takes care that her ornaments do not make a jingling noise, while she is on the way to her destination. In the case of a harlot, she dresses herself in a gorgeous style, and marches on her way, the ornaments of her feet making a jingling sound, and her face beaming with delight. If a *confidante* has to be sent by a woman in quest of her lover, she must be faltering in her speech, halting in her steps, and be full of looks indicative of flurry and confusion proceeding from amorous feelings.(iii)

(i) प्रियः कृत्वापि सङ्केतं यस्या नायाति सन्निधिम् ।
विप्रलब्धा तु सा ज्ञेया नितान्तमवमानिता ॥

(ii) नानाकार्य्यवशाद् यस्या दूरदेशं गतः पतिः ।
सा मनोभवदुःखार्त्ता भवेत् प्रोषितभर्त्तृका ॥

(iii) अभिसारयते कान्तं या मन्मथवशम्वदा ।
स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका ॥
संलीना स्वेषु गात्रेषु मूकीकृतविभूषणा ।
अवगुण्ठनसंवीता कुलजाभिसरेद्यदि ॥
विचित्रोज्ज्वलवेशा तु रणन्नूपुरनिस्वना ।

All characters, male and female, are divisible into two distinct classes : *Ábhyantara* (appertaining to the inner apartments) and *Váhya* (belonging to the outer apartments).(i)

The female inmates and frequenters of the inner apartments of a palace are classed as follows :—*Mahádeví, Deví, Svámin͡í, Stháyini, Bhoginí, Śilpakáriká, Nátakíyá, Narttakí, Anuchárí, Áyuktá, Parichárikā, Sañchárin̲í, Preṅkhan̲akáriká, Mahattará, Pratihárí, Kumárí* and *Sthavirá*.(ii)

Mahádeví.

The coronation of the king takes place in company with the *Mahádeví*. She is born of a high family and holds an excellent character. She is the king's equal in age, and holds the first and most exalted rank among his queens. She is scarcely under the influence of anger, and is loved and esteemed by all. She has the greatest insight into the character of the king, partakes of his prosperity as well as of his misfortunes, always promotes his welfare by the performance of religious rites and devotes herself to bringing about and maintaining the prosperity of the inner apartments. She is faithful

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प्रमोदस्मेरवदना स्याद्वेश्याभिसरेद् यदि ॥
मदस्खलितसंलापा विभ्रमोत्फुल्ललोचना ।
आविद्धगतिसञ्चारा स्यात् प्रेष्याभिसरेद् यदि ॥

(i) सर्व्वासां प्रकृतीनान्तु प्रकारो द्विविधः स्मृतः ।
तत्र राजोपचारो यो भवेदाभ्यन्तरस्तु सः ॥
तत्र राजोपचारेषु पुनरभ्यान्तराश्रयम् ।
स्त्रीविभागं प्रवक्ष्यामि उपचारं तथैव च ॥

(ii) महादेवी तथा देवी स्वामिनी स्थायिनी तथा ।
भोगिनी शिल्पकारी च नाटकीयाथ नर्त्तकी ॥
अनुचारी तथायुक्ता तथा च परिचारिका ।
तथा सञ्चारिणी चैव तथा प्रेङ्खणकारिका ॥
महत्तरा प्रतीहारी कुमारी स्थविरा तथा ।
धीरैरुक्तास्तु भूपानामेष ह्याभ्यन्तरो गणः ॥

and devoted to her royal husband, and is of a forgiving disposition and conciliatory spirit.(i)

Deví.

The *Deví* is almost equal to the *Mahádeví* in position and character. She is, however, described as being less exalted, arrogant, youthful, fond of carnal amusements and external beauty, jealous of the other queens, and proud of her youth. She must be born of some royal family.(ii)

Svámini.

The *Svámini* is distinguished for her surpassing beauty, modesty, and carefulness, and is described as belonging to the *Padmini* or first class of women. She is either the wife of a king, general, or courtier. She is devoted to her husband and is most happy in his society. The term *Svámini* is sometimes restricted to a queen possessed of surpassing beauty and excellent character, and to one who is devoted to her lord.(iii)

Stháyiní.

The *Stháyiní* is possessed of beauty and youth. She is sometimes harsh and sometimes soft in her manners. She is well-skilled

(i) तत्र मूर्द्धावसिक्ता च कुलशीलविभूषिता ।
समतुल्यवयस्का च मध्यस्था क्रोधवर्जिता ॥
अभीष्टा नृपशीलज्ञा समदुःखसुखास्पदा ।
शान्तिस्वस्त्ययनैर्नित्यं भर्त्तुर्मङ्गलकारिणी ॥
पतिव्रता क्षमायुक्ता अन्तःपुरहिते रता ।
एभिर्गुणैश्च संयुक्ता महादेवी प्रकीर्त्तिता ॥

(ii) एभिरेव गुणैर्युक्ता बहुमानविवर्जिता ।
गर्व्विता राजपुत्री स्याद्रतिसम्भोगतत्परा ॥
बाला नित्योज्ज्वलगुणा प्रतिपक्षेऽभ्यसूयिनी ।
यौवनादिगुणोन्मत्ता सा देवीत्यभिधीयते ॥

(iii) रूपिणी पद्मिनीजातिः सावधाना त्रपाङ्कना ।
सेनापतेरमात्यानी दयिनी तत्पराश्रये ।
नता या नामतश्चैव स्वामिनीत्यभिसंज्ञिता ।

in the amorous art and jealous of her rivals. She belongs to the *udáttá* class, and is fond of sweet scents and garlands, conversant with the intentions of the king, free of malice, ready, laborious, kind, full of gay thoughtlessness, and capable of appreciating the social respectability of others.(i)

Bhoginí.

The *Bhoginí* possesses a good character and a mild conciliatory disposition, and holds a somewhat respectable position. She is sometimes soft and sometimes a little harsh in her manners. She belongs to the *Nivritá* class.(ii)

Śilpakáriká.

The *Śilpakáriká* is skilled in the practical arts (Mechanical and Fine) and various works of ingenuity, and knows the use, efficacy and preparation of sweet scents. She is proficient in writing, painting, and in what concern the bed, the seat and the conveyance. She is penetrating, dexterous, entertaining, mild and amiable, and comes under the *Nivritá* class.(iii)

Nátakíyá.

The *Nátakíyá* understands all about the system of time, and the different modifications of mind. She can readily comprehend the

(i) रूपयौवनसम्पन्ना कर्कशा ललिता तथा ।
रतिसम्भोगकुशला प्रतिपक्षेष्वसूयिनी ॥
दक्षास्फुटा ह्युदात्ता च गन्धमाल्योज्ज्वला तथा ।
नृपतिच्छन्दवृत्ता च सर्व्वैर्ष्याविवर्जिता ॥
उपस्थिता प्रमत्ता च त्यक्तालस्या ह्यनिष्ठुरा ।
मान्यामान्यविशेषज्ञा स्थायिनी कथिता तथा ॥

(ii) सुशीला लघुसम्माना मृदुर्नात्युद्धता तथा ।
मध्यस्था निभृता क्षान्ता भोगिनीति हि सा स्मृता ॥

(iii) नानाकलाविशेषज्ञा नानाशिल्पविचक्षणा ।
गन्धशिल्पविभागज्ञा लेख्यालेख्यविशारदा ॥
शयनासनयानज्ञा चतुरा मधुरा तथा ।
दक्षा चित्रा स्फुटा तीव्रा निभृता शिल्पकारिका ॥

motives of others. She is a devout follower of her preceptor, sharp, intelligent, well proficient in acting and instrumental music, and possessed of argumentative powers.(i)

Narttakí.

The *Narttakí* is proficient in singing and dancing and in the use of various kinds of musical instruments. She belongs to the *Pragalbhá* class. She is always laborious and unwearied. She is known as the most distinguished of women for beauty, youth and various accomplishments. She must be bereft of the sense of bashfulness.(ii)

Anuchárí.

The woman that attends on the king on all occasions goes by the name of *Anuchárí* or *Anuchárikâ*.(iii)

Áyuktá.

The *Áyuktá* is employed in the store and armoury, and entrusted with the keeping of corn, fruits, roots, seeds, scents, clothes, and ornaments, &c. She also serves in several other ways, such as in her capacity of relating entertaining stories.(iv)

(i) ग्रहमोक्षलयज्ञा च रसभावविभाविका ।
परभावेङ्गितज्ञा च आचार्य्यानुगता तथा ॥
चतुराभिनयज्ञा च ऊहापोहविशारदा ।
निपुणा वाद्यभाण्डेषु नाटकीया प्रकीर्त्तिता ॥

(ii) नानावाद्यप्रयोगज्ञा नृत्यगीतविचक्षणा ।
सदा प्रगल्भा च तथा त्यक्तलज्जा जितश्रमा ॥
समानता च नारीषु रूपयौवनकान्तिषु ।
न दृश्यते गुणैर्युक्ता नर्त्तकी सा प्रकीर्त्तिता ॥

(iii) सर्व्वावस्थाप्रचारेषु अनुगच्छति या नृपम्।
विज्ञेया नामतः सा तु नृपतेरनुचारिका ॥

(iv) भाण्डागारे नियुक्ता च आयुधागार एव च ।
ओषधिफलमूलेषु वीजेषु स्मृता तथा ॥
गन्धाभरणवस्त्रेषु आख्यानकथनेषु च ।
वर्ण्येषु नियुक्ता या आयुक्ता इति सा स्मृता ॥

Parichárika.

The *Parichárika* is entrusted with the charge of umbrellas, beds, and seats. She is also employed in fanning, dressing, and in shampooing her employer, in putting ornaments on her person, as well as in making garlands for her use.(i)

Sanchárika.

The *Sanchárika* is entrusted, among other things, with the charge of bowers, temples, pleasure-houses, and the various divisions of the inner apartments of the king. She is described as being the recipient of great attention at the hands of her employer.(ii)

Prenkhanakárika.

The *Prenkhanakárika* is employed in services connected with carnal amusements, open or covert.(iii)

Mahattará.

The *Mahattará* is employed to seek the welfare of the inner apartments by her benedictions and religious practices.(iv)

Pratihári.

The *Pratihári* reports to the king about war, peace, and other affairs.(v)

(i) छत्रशय्यासने युक्ता तथा व्यजनकर्म्मणि ।
संवाहने च गन्धे च तथा चैव प्रसाधने ॥
तथाभरणसंयोगे माल्यसंग्रहणे तथा ।
विज्ञेया नामतः सा तु नृपतेः परिचारिका ॥

(ii) नानाकक्षादिचारिण्यस्तथोपवनसञ्चराः ।
देवतायतनक्रीड़ाप्रासादपरिसञ्चराः ॥
यत्नेषु च नियुक्ता यास्तथा च विविधाश्रये ।
सञ्चारिकास्तु विज्ञेया नाट्यज्ञैरुपचारतः ॥

(iii) प्रेङ्खणैः कामसंयुक्तैर्गुह्यागुह्यसमुत्थितैः ।
यातियुक्ता बुधैः सा तु ज्ञेया प्रेङ्खणकारिका ॥

(iv) सर्व्वान्तःपुररक्षायामाशीःस्वस्त्ययनादिभिः ।
या नित्यमभिनन्दन्ति ज्ञेयास्तास्तु महत्तराः ॥

(v) सन्धिविग्रहसम्बन्धं नानाकार्य्यसमुत्थितम् ।
निवेदयन्ति याः कार्य्यं प्रतीहार्य्यस्तु ताः स्मृताः ॥

Kumári.

The *Kumári* is described as a virgin full of bashfulness and holding a not very high position among the inmates of the interior. She belongs to the *Nibhritá* class.(i)

Sthavirá.

The *Sthavirá* is described as an aged woman well acquainted with the character, habit, practices, and position of the predecessors of her royal employer, and as standing high in the estimation of kings and princes.(ii)

According to some authorities, the ladies of the Brahmin class, queens, heroines of plays, *pravrájikás*, (female devotees,) wives and daughters of princes, courtiers, merchants, and of learned men, are included in the first (*uttama*) class. Nurses, companions, messengers, female door-keepers, flower-women, milk-women, consorts of feudatory chiefs, *Natis*, (wives of the managers of theatrical companies,) are included in the second (*madhyama*) class. *Parichárikás*, and such inmates of the interior of the palace as come from a foreign country, should come under the second class, even if they are worthy of being placed in the first. Pimps, harlots, and unchaste women, women who assume the garb of ascetics for wordly purposes, female artizans, women distinguished as *chetis*,

(i) अप्राप्तरतिसम्भोगा असम्भ्रान्ता अनुद्धताः ।
निभृता याः सलज्जाश्च ताः कुमार्य्य इति स्मृताः ॥

(ii) पूर्व्वराजनयाभिज्ञाः सर्व्वराजसु पूजिताः ।
पूर्व्वराजोपचारज्ञा वृद्धाख्या इति कीर्त्तिताः ॥

women of the *Mlechchha* class, fallen women, wives of menial servants, astrologers, cow-herds, and of spies, are included in the last (*Adhama*) class.(i)

A woman who is moderate in speech, is witty, bashful, gentle, respectably connected, adorned with all virtues, obedient to her superiors, and is patient and grave, is called by certain authorities an *Uttamaprakriti* woman, or a woman of the first class.(ii) The *Ganiká* should be well-skilled in the Arts, and in singing, acting and dancing, always ready to serve others and be lovely and love-inspiring, kind, humble, amiable, free from the vices peculiar to the female sex, pleasant, open-hearted, dexterous, industrious, and proficient in the knowledge and application of the elegant arts.(iii)

The *Narttakí* must be a young woman, with a fair share of beauty, worth and goodness. She should decorate herself in necklaces and other ornaments of gold, and be skilful, gentle, witty,

(i) ब्राह्मणी नायिका राज्ञी तथा प्रव्राजिकापि च ।
अमात्यराजपुत्राणां सार्थवाहसमेधसाम् ॥
योषितः स्तनपाश्चापि उत्तमाः परिकीर्त्तिताः ।
धार्म्मिका सखी दूती प्रतीहारी च मालिनी ॥
महाशूद्राश्च यास्तत्र याश्च सामन्तयोषितः ।
नटी च नर्त्तकी चैव उत्तमाप्यभिचारिका ।
मध्यमास्तु समाख्याता उत्तमापि विदेशजा ॥
कुट्टनी पुंश्चली चेटी लिङ्गिनी शिल्पिनी तथा ।
म्लेच्छाः स्त्रियो बन्धकी च प्रव्रजन्त्यश्च योषितः ॥
पापिन्यो दासगोपालचारणानाञ्च योषितः ।
अमुक्ता याः स्त्रियस्ताश्च अधमेषु विनिर्द्दिशेत् ॥

(ii) अतःपरं प्रवक्ष्यामि स्त्रीणाञ्च प्रकृतिं पुनः ।
मितभाषा विदग्धा च सलज्जा चाप्यनिष्ठुरा ।
कुलशीलगुणोपेता गुरूणां शासने रता ।
गाम्भीर्य्यधैर्य्यसम्पन्ना उत्तमा प्रकृतिः स्मृता ॥

(iii) नानाशिल्पप्रयोगज्ञा नाट्ययोगविचक्षणा ।
कलोपयोगे चार्य्या तु शुश्रूषाभिरता सदा ॥
शोभना भावहावाभ्यां सत्त्वेन विनयेन च ।
माधुर्य्येण च संयुक्ता चतुःषष्टिकलान्विता ॥
तथोपचारकुशला स्त्रीदोषैः परिवर्जिता ।
प्रियवादी प्रियकथा स्फुटा दक्षा जितश्रमा ।
एभिर्गुणैश्च संयुक्ता गणिका परिकीर्त्तिता ॥

possessed of a sweet voice and the power of understanding instrumental music and the laws of musical time.(i) The woman who laughs at unseasonable hours, who always uses scents and garlands, is harsh, angry, exceedingly poor, halting in steps, full of all sorts of vices, and who does not come under the *Nibhritá* class, belongs to the *Apakrishna* or the last class of women.(ii)

Those persons that may safely be admitted into the interior of a palace are described as below.

Such females ought to be admitted as are virgins, or are not held in much respect, are indifferent to their personal charms, and unmindful of their clothes and ornaments, forgiving, patient, good-tempered, unwearied, and above the influence of anger, pride, sensual desire and the failings of their sex, and come under the *Nibhritá* class. The eunuchs, who are considered neither males nor females, may also be admitted. The *Snátaka,** *Kanchukí*, *Varshavara*, *Upastháyiká* and the *Nirmundá* are employed to guard the doors of the inner chambers. As a general rule, such males ought to be admitted into the interior as are incapable of carnal enjoyments.

* A man of the three first classes having completed the term prescribed for his studies becomes a house-keeper; if at the end of this period he has not acquired a knowledge of the *Vedas*, he is called a *Vrata-snátaka;* if he has acquired that knowledge earlier, he is called *Vidyásnátaka;* and if he finishes his regular studies just on the expiration of the prescribed period, he is designated *Ubhasnátaka.*

(i) रूपगुणशीलयौवनसुवर्णमाल्याभरणसम्पन्ना ।
विशदा स्निग्धा मधुरा पेशलस्तुभरक्तकण्ठा च ॥
भाण्डाद्यैश्च क्षुभिता लयतालज्ञा रसैश्च सम्पन्ना ।
एवंविधगुणयुक्ता कर्त्तव्या नर्त्तकी बुधैः ।

(ii) अस्थानहासिनी रूक्षा चाविद्धगतिचेष्टिता ।
दीर्घरोषा च दीना च तथा चानिभृतोद्भटा ॥
सर्व्वदोषाभिसंयुक्ता गन्धमाल्योपशोभिता ।
एवंविधा प्रकर्त्तव्या निकृष्टा प्रकृतिर्बुधैः ॥

The good and pure-minded *Snátaka* should be placed in charge of articles required for purposes of worship, &c.; the *Kanchukí*, in that of monetary matters; and the *Varshavara*, in that of love affairs. The *Upasthâyiká* and the *Nirmundá* are required to accompany the ladies anywhere. The services of the *Anuchâris* are to be brought into requisition when a lady's anger has to be appeased by her lord. Such females are to be employed in the theatre hall as may be found to possess a general knowledge of all things.(i)

The *Varshavara* is an eunuch, endowed with little strength, feminine in habits, well up in work, and without any blemishes as to family descent or actions.(ii)

The *Kanchukí* is possessed of a sound knowledge of Theology, sciences and various *Sástras* and is free from all illicit desires.(iii)

(i) समासाल्लक्षणं तासां प्रवक्ष्यामि द्विजोत्तमाः ।
या नियोज्या नियोगेषु प्रयोगेषु तथैव हि ॥
अनुद्धता ह्यसम्भ्रान्ताः स्ववेषाचारनिष्ठुराः ।
क्षान्ता दान्ता सुशीलाश्च जितक्रोधा जितेन्द्रियाः ॥
अक्लिष्टा निभृताश्चैव स्त्रीदोषैश्च विवर्जिताः ।
ता नियोगे नियोक्तव्या वनिता मदवर्जिताः ॥
यत्त्वाप्यपुंसकं नाम तृतीया प्रकृतिस्तु सा ।
सा ह्यन्तःपुरसञ्चारे योज्या पार्थिववेश्मनि ॥
स्नातकाः कञ्चुका ये च तथा वर्षवराश्च ये ।
उपस्थायिकनिर्मुण्डाः कक्षास्थानेषु योजयेत् ॥
अपुमांसस्तु पुरुषा ये च स्त्रीभोगवर्जिताः ।
एते त्वन्तःपुरचराः कार्य्या नित्यं हि नाटके ॥
वस्त्वन्ते स्नातकं कुर्य्यादार्य्यमाचारसंयुतम् ।
प्रेरणे चार्थसंयुक्ते कञ्चुकीयान् नियोजयेत् ॥
तथा वर्षवरांश्चैव कामचारेषु योजयेत् ।
उपस्थायिकनिर्मुण्डाः स्त्रीणां प्रेषणकारणे ॥
मानकार्य्येषु नारीणां नियुञ्जीतानुचारिकाः ।
सर्व्ववृत्तान्तयोगज्ञां नाट्यागारे नियोजयेत् ॥

(ii) ये त्वल्पसत्वाः कुशलाः क्लीबाश्च स्त्रीस्वभाविनः ।
जात्या न दुष्टाः कार्य्ये तु ते वै वर्षवराः स्मृताः ॥

(iii) ये विद्यासत्वसम्पन्नाः कामदोषविवर्जिताः ।
ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥

MALE CHARACTERS.

The character of men as of women may be distinguished as good, average, or bad; and of each of these classifications again there are many varieties. In drama, the heroes, belonging to the class of good and average and possessed of various attributes, are divided into four classes, *viz.*, *Dhíroddhata*, *Dhíralalita*, *Dhírodátta* and *Dhírapraśánta*. The gods belong to the first class, the kings to the second, ministers and generals to the third, and *Brahmans* and merchants, to the fourth class.(i)

The *Dhíroddhata* is one full of jealousy, haughtiness, and a bragging of valour, possessed of the power of showing by means of incantations such objects as are not expected to be present at a particular place, well up in imposing upon others, restless, rude and given to self-praise.(ii)

The *Dhíralalita* is one who is not much troubled with the sense of responsibility, who devotes his time to the cultivation of the Fine Arts, and is of a contented mind and mild temperament.(iii)

(i) स्त्रीणाञ्च पुरुषाणाञ्च उत्तमाधममध्यमाः ।
नाट्ये चत्वार एवैते नायकाः परिकीर्त्तिताः ॥
मध्योत्तमायां प्रकृतौ नानालक्षणलक्षिताः ।
धीरोद्धतो धीरललितो धीरोदात्तस्तथैव च ।
धीरप्रशान्तश्चैवेति नायका नाटकाश्रिताः ॥
देवा धीरोद्धता ज्ञेयाः स्युर्धीरललिता नृपाः ।
सेनापतिरमात्याश्च धीरोदात्ताः प्रकीर्त्तिताः ।
ब्राह्मणा वणिजश्चैव प्रोक्ता धीरप्रशान्तकाः ॥

(ii) दर्पमात्सर्य्यभूयिष्ठो मायाच्छद्मपरायणः ।
धीरोद्धतस्त्वहङ्कारी चलश्चण्डो विकत्थनः ॥

(iii) निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः ।

The *Dhíroddátta* is one who is not easily swayed by anger or grief, who is of a calm and serious disposition, is forgiving, unwavering of purpose and not given to self-laudation, and who conceals his haughtiness under cover of humility.(i)

The *Dhírapraśánta* is possessed of general qualifications such as humility, &c., and is well represented in the character of Brahmins and others.(ii)

Male characters connected with a palace are the following: *viz. Rájá* (King), *Senápati* (General), *Kumára* (Prince), *Mantrí* (Prime-Minister), *Sachiva* (Councillor or Courtier) *Prárviváka* (Chief-judge), and *Prayogádhikrita* (persons employed in all sorts of work). These, and certain other persons (known as *Sabhástára* or attendants on the royal court), are called *Báhyacharas, i. e.,* inmates of the exterior of the palace.(iii)

Rájá.

The *Rájá* (King) is described as being gentle, intelligent, truthful, above the influence of passions, dexterous, far-seeing, learned, bold, powerful, patient, religious, prudent, earnest, grateful, kind and considerate in speaking to others, popular, mild, forgiving,

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(i) महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः ।
स्थिरो निगूढाहङ्कारो धीरोदात्तो दृढव्रतः ॥

(ii) सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः ॥

(iii) एतदेव दशविधं प्रोक्तमन्तःपुरं मया ।
अतः परं प्रवक्ष्यामि बाह्यं पुरुषसञ्चरम् ॥
राजा सेनापतिश्चैव कुमारो मन्त्रिणस्तथा ।
सचिवाः प्राड्विवेकाश्च प्रयोगाधिकृतास्तथा ॥
एते चान्ये च बहवः सभास्तारा नृपस्य तु ।
विभागमेषां वक्ष्यामि यथावच्च पृथक् पृथक् ॥

magnanimous, careful, an encourager of the arts, well-versed in Political Economy and in the art of conversation, capable of penetrating into the motives and weak points of enemies, of applying the six cardinal political principles (*viz.*. peace, war, march, halt, stratagem, and according protection), and of ascertaining the rise, progress and decay of nations and empires, and as being furnished with the knowledge of various *Śástras* and averse to proscribed amusements. (i)

Senápati.

The *Senápati* (General) must be gentle, truthful, laborious, kind and considerate in speech, capable of ascertaining the weak points of the enemy and the proper time for commencing military operations, well-versed in Political Economy, always devoted to the interests of the king, and must be of high birth and expert enough to suit his conduct to the requirements of time and place.(ii)

Mantri.

The *Mantri* (Minister) must belong to some high family and be intelligent, religious, pure-hearted, and well-versed in polity and

(i) शीलवान् बुद्धिसम्पन्नः सत्यवादी जितेन्द्रियः ।
दक्षः प्रगल्भः स्मृतिमान् विक्रान्तो धृतिमान् शुचिः ॥
दीर्घदर्शी महोत्साहः कृतज्ञः प्रियवानपि ।
लोकपालव्रतधरः शूरो वीरः क्षमान्वितः ॥
उत्थितश्चाप्रमत्तश्च वृद्धस्त्वर्थशास्त्रवित् ।
नानानयप्रचारज्ञः ऊहापोहविचक्षणः ॥
परभावेङ्गितज्ञश्च षाड्गुण्येनाप्यलङ्कृतः ।
नानाशास्त्रार्थतत्त्वज्ञो नानाशिल्पप्रयोजकः ॥
स्थानवृद्धिक्षयज्ञश्च परदम्भे विचक्षणः ।
कृतज्ञोऽव्यसनी चैव गुणैरेतैर्भवेन्नृपः ॥

(ii) शीलवान् सत्यसम्पन्नस्त्यक्तालस्यः प्रियम्वदः ।
परदम्भविधिज्ञो यो यात्राकालविशेषवान् ॥
अर्थशास्त्रार्थतत्त्वज्ञो ह्यनुरक्तः कुले रतः ।
देशवित् कालविच्चैव भवेत् सेनापतिर्गुणैः ॥

various other *Śástras.* He should also be a country-man of the King's, and one entirely devoted to his intersets. The *Sachiva* (Councillor) is also described as one possessed of the virtues of the *Mántri.* (i)

Prárviváka.

The *Prárviváka* (Chief-judge) is described as one well proficient in law and Political Economy, intelligent, conciliatory, religious, devoted to the King, capable of distinguishing good from bad, forgiving, devoid of anger, calm and considerate, and impartial. (ii)

Sabhástára.

According to *Vrihaspati,* such persons are fit to be *Sabhástáras,* or attendants on royal courts, as are always steady, earnest, unwearied, complacent, forgiving, humble, conciliatory, skilful, versed in polity and in the art of conversation. (iii)

(i) कुलीना बुद्धिसम्पन्नाः श्रुतनीतिविशारदाः ।
स्वदेश्याश्चानुरक्ताश्च शुचयो धार्म्मिकास्तथा ।
अमात्या मन्त्रिणश्चैव गुणैरेतैर्भवन्ति हि ॥

(ii) व्यवहारार्थतत्त्वज्ञा बुद्धिमन्तो बहुश्रुताः ।
मध्यस्था धार्म्मिका रक्ताः कार्य्याकार्य्यविचक्षणाः ॥
क्षान्ता दान्ता जितक्रोधा नोद्धताः समदर्शिनः ।
ईदृशाः प्राड्विवाकाश्च स्थाप्या धर्म्मासनेष्वपि ॥

सभ्यलक्षणम् ।

(iii) उत्थिताश्चाप्रमत्ताश्च त्यक्तालस्या जितक्षमाः ।
स्निग्धाः क्षान्ता विनीताश्च मध्यस्था निपुणास्तथा ॥
नयज्ञा विनयज्ञाश्च ऊहापोहविचक्षणाः ।
नानारूपैः समायुक्ता गुणैरेतैर्भवन्ति हि ॥
बृहस्पतिमतादेषां गुणानां प्रविभागकम् ।
विशेषश्चापि कर्म्मज्ञैः सभास्तारादिकल्पनम् ॥

The various male characters that are introduced into a Drama come under some one or other of the following divisions, *viz.:* (1) the good, (2) the average, and (3) the bad. To the first class belong those who have subdued their passions, who are proficient in various arts, well-versed in history and the other *Śástras,* learned, gentle, void of envy, possessed of an insight into the character of men, and capable of distinguishing virtue from vice. Under the second class come all such as are well acquainted with social practices and various arts, and are possessed of qualification of an average order. The third class comprises within its scope all persons who are rude, wicked, weak, imbecile, foolish, angry, ungrateful, frivolous, sinful, irrationally addicted to sensual pleasures, quarrelsome, capable of committing theft and murder, and incapable of forming a right estimate of the rank, position, and character of other people. (i)

Some are of opinion that the Kings, the *Gandharvas,* the blessed inhabitants of the other world, the sages, *Vásuki* (the sovereign of

(i) अत ऊर्द्ध्वं प्रवक्ष्यामि नानापुरुषलक्षणम् ।
नानाशीलगुणैर्लोका उत्तमाधममध्यमाः ॥
प्रयोक्तव्याः पृथग्भावैर्विज्ञेया प्रकृतिर्बुधैः ।
नानाशिल्पादिसम्पन्ना ज्ञानवन्तो जितेन्द्रियाः ॥
लोके तु ये विशेषज्ञा धर्म्माधर्म्मविचक्षणाः ।
शास्त्रेतिहासकुशलाः शीलवृत्तव्यवस्थिताः ।
अहिंसासत्त्वसम्पन्नाः प्रकृत्या तूत्तमाः स्मृताः ॥
लोकोपचारतत्त्वज्ञाः शिल्पशास्त्रविचक्षणाः ।
मध्यगण्यगुणोपेताः प्रकृत्या मध्यमाः स्मृताः ॥
रूक्षवाक्या दुराचारा निःसत्त्वाः स्वल्पबुद्धयः ।
क्रोधना घातकाश्चैव कृतघ्नाः सर्व्वदेर्ष्यिणः ॥
वृथारम्भप्रसक्ताश्च यत्किञ्चिद्वादनाल्पकाः ।
पिशुनाः पापनिरताः स्त्रीलोल्याः कलहप्रियाः ॥
मान्यामान्यविशेषाणामनभिज्ञाश्च तस्कराः ।
एभिर्दोषैश्च संयुक्ताः प्रकृत्यैवाधमाः स्मृताः ॥

snakes), the deities, and the learned, belong to the first class; that the *Kinnaras* (a class of celestial beings), the *Rákshasas*, the *Yakshas*, the *Vetálas* (goblins haunting cemetries and animating dead bodies), *Gaṇas* (inferior deities), devotees, *Bráhmaṇas*, the courtiers, the councillors, the *Kanchukís*, the stage-managers, the *Páripárśvikas*, the *Vidúshakas*, the *Píṭhamarddakas*, the priests, the ministers, the merchants, and the orators come under the second class; and that the *S'údras*, *Piśáchas*, *Kápálikas* (worshippers of *S'iva* of the "left-hand" order, characterized by carrying an opened skull as a cup and by drinking spirituous liquors), *Rangajívís* (painters), artists, *Digamvaras* (a certain religious sect wearing no clothes), *Vaidyas* (physicians), *Khapaṇakas* (mendicants,—*Bauddha* or *Jaina*), *patitas* (social out-casts), astrologers, dancers, *Pukkasas* (people born of the *Nisháda* father and *S'údra* mother), *Pulindakas* (barbarians or *Mlechchhas*), *Natas*, (sons of degraded *Kshatriyas*), *Chetas* (servants), *Vitas* (persons retained about the person of the King), rogues, assassins, dependents on others, and menials are to be reckoned as belonging to the last class. (i)

(i) नृपगन्धर्व्वभूपाला अमर्त्त्या ये शरीरिणः ।
मुनिवासुकिदेवाश्च विद्वांसोऽप्युत्तमाः स्मृताः ॥
किन्नरा राक्षसाश्चैव यक्षा वेतालजा गणाः ।
तपस्विनो ब्राह्मणाश्च ये चानुचरिणो जनाः ॥
अमात्यकञ्चुकीसूत्रधाराश्च पारिपार्श्विकः ।
विदूषकः पीठमर्द्दः पुरोधा मन्त्रिणस्तथा ॥
सार्थवाहास्तथा वाग्मी इत्याद्या मध्यमाः स्मृताः ॥
शूद्राः पिशाचाः कापालिरङ्गजीविदिगम्बराः ।
वैद्याः क्षपणका नक्षवन्धकः पतितास्तथा ॥
घातकाः पुक्कसाश्चैव नर्त्तकाश्च पुलिन्दकाः ।
नटचेटविटाश्चापि धूर्त्तकाश्च तथैव च ।
परोपजीविनो दासा एते चैवाधमाः स्मृताः ॥

Nata.

The *Nata* or the Stage-manager should resemble the King so far as dress, gravity and magnanimity are concerned. Their appearance, conduct and manners should also be similar. The reason given is that what the King is in his kingdom, the *Nata* is in the theatre. (i)

Natí.

The *Natí* is described as the female companion of the *Nata.*

The beauty, dress and action of every member of the theatrical company must be fully in keeping with those of the original characters. (ii)

Śútradhára.

The *Śútradhára* (literally, the person who holds the thread), or regulator of business, must be a man who has the knowledge of the rules of the drama and of refined speech, and understands music to such an extent as to be able to ascertain the suitabilities of songs to occasions. He should be proficient in the science of musical sounds and musical instruments and should also be a practical instrumentalist, be active, well-versed in ethics, morals, Poetry, and the arts, in the art of dressing the actors, in rendering different kinds of

(i) गाम्भीर्य्यौदार्य्यसम्पन्नो राजवत्तु भवेन्नटः ।
आचार्य्यमुद्रया भाल्ता च सौष्ठवाङ्गपुरस्कृतः ।
राजवद्भगतस्तस्माद्राजापि नटवद्भवेत् ॥
यथा नटस्तथा राजा यथा राजा तथा नटः ।
उभयोर्भावसम्पत्तिः समलीलाङ्गसौष्ठवाः ॥

(ii) यादृशं यस्य यद्रूपं प्रकृत्या तस्य तादृशम् ॥
वेशे वेशविधानेन कर्त्तव्यश्च पुनः पुनः ॥

representations, in Prosody, Astronomy, and in Geography, terrestrial and physical, conversant with the geneology of royal families, with the manners and customs of various nations and with human nature in general, and should be full of wit and thoughtfulness. He must have a knowledge of various *Śástras* and be able to apply them to their legitimate purposes and to inculcate them to others to their benefit. He should also be naturally endowed with a retentive memory, and be intelligent, patient, generous, truthful, unwavering, pure, healthy, gentle, forgiving, temperate, pleasant-spoken and kind. He should also be devoid of such blemishes as are even of an average order. According to the author of *Ratnávalí*, the *Śútra-dhára* must go off after reciting the *Nándí* in the *Mudárá* (middle) scale of music. (i)

Páripárśvika.

The *Páripárśvika* possesses to some extent the virtues of the *Śútradhára* and is a man of an average character. (ii)

(i) तत्र सूत्रधारगुणान् वक्ष्यामः। अस्यादित एव तावच्छन्दोज्ञता अहीनवाक्संस्कारता गीतकाल-विधानज्ञता स्वरवादित्रतत्त्ववेदनञ्च।
चतुरातोद्यकुशलः शास्त्रकर्मप्रतिष्ठितः।
विविधस्वच्छकार्य्यज्ञो नीतिशास्त्रार्थवित्तथा॥
वेशोपचारनिपुणः काव्यशास्त्रविचक्षणः।
नानागतिप्रचारज्ञो रसभावविशारदः॥
नाट्यप्रयोगकुशलो नानाशिल्पसमन्वितः।
छन्दोविधानतत्त्वज्ञः सर्व्वशास्त्रविचक्षणः॥
ग्रहनक्षत्रतत्त्वज्ञो देशव्याहारतत्त्ववित्॥
पृथिवीद्वीपवर्षाणां पर्व्वतानां जनस्य च।
प्रमाणचरितज्ञश्च राजवंशप्रसूतिवित्॥
श्रोता शास्त्रार्थकार्य्याणां श्रुत्वा चैवावधारकः।
अवधार्य्योपदेष्टा च श्रेयोवक्तोपदेशने।
एतद्गुणस्तथाचार्य्यः सूत्रधारो विधीयते॥
स्वाभाविकान् गुणांश्चैव गदतो मे निबोधत॥
स्मृतिमान् मतिमान् धीर उदारः स्थिरवाक् शुचिः।
अरोगो मधुरः क्षान्तो दान्तश्चैव प्रियम्वदः।
मध्यदोषविनिर्मुक्तः सत्यवाग्दक्षिणस्तथा॥

(ii) सूत्रधारगुणैरेव किञ्चिदूनैः समन्वितः।
मध्यमप्रकृतिस्तज्ज्ञैर्विज्ञेयः पारिपार्श्विकः॥

Dristánta.

Dristánta is advancing an argument to maintain some assertion. Example :—" *Bhima*— Arya ! all this is expected from her as she is the wife of *Doorjadhana*."—*Venisanhára.*

Tarka.

Tarka is reasoning in harmony with nature. Example :—" I am always visited in my sleep with auspicious and inauspicious dreams and hundreds of them turn out to be true with respect to me and my brothers."—*Venisanhára.*

Sankshepa.

Sankshepa is assisting in another's work with a view to lessen his trouble. Example :—" *King*—My love ! thy limbs are softer than the Sírísha flowers (Acacia Sírísha), they are not intended for such hard tasks. Let me, thy devoted servant, cull the flowers for thee."—*Chandrakalá.*

Gunakírtana.

Gunakírtana is the enumeration of one's excellence. Example :— " Your eyes are like the Khonjan (a small kind of Wagtail &c.)"— *Chandrakalá..*

Lesa.

Lesa is saying something and pointing out the resemblance which it bears to something else. Example :—" *King*—Ours will this day be the pride like that of the Pándavas, when they with Sikhandhi before them, put *Visnadeva to death.*"—*Venisanhára.*

(11) *Paschâttápa,* (12) *Upapatty,* (13) *Ásánsá,* (14) *Adhyavasáya,* (15) *Visarpa,* (16) *Wllekha,* (17) *Wttajaná,* (18) *Pariváda,* (19) *Néti,* (20) *Arthaveseshana,* (21) *Protsáhana,* (22) *Sáháyya,* (23) *Abhimána,* (24) *Anuvritti* (25) *Wtkirttana,* (26) *Yáchná,* (27) *Parihara,* (28) *Nevedana,* (29) *Pravartaná,* (30) *Ákhyána,* (31) *Yukti,* (32) *Praharsha,* and (33) *Upadesa.*

Ásírváda.

Ásírváda implies benediction. Example:—"My child, be thou as dear to thy lord as Sarmmisthá, the wife of Yayáti, and be thou blessed like her with as worthy a son as Puru."—*Sakuntalá.*

Akranda.

Akranda is wild speech consequent on everwhelming grief. Example:—"*Kanchuki*—Ah! madam Kunti! Ornament of the place! &c."—*Venisanhára.*

Kapatatá.

Kapatatá is the assumption of a false shape by means of Máyá (a sort of a magical illusion.) Example:—"That Rákshasa having abandoned the shape of a deer and assuming some other false shape fights desperately with Lakshana."—*Kulapatyanka.*

Akshama.

Akshama implies getting impatient at the slightest disrespect. Example:—"*King*—Satyavadin, (one who speaks truth) I have come to know everything. But there can be no motive in deceiving this lady."

"*Sárangadeva*—Perish thou &c."—*Sakuntalá.*

Vali in secret but know that therewith thou hast put an end to the acquisition of thy spiritual welfare."

Pascháttápa.

Pascháttápa is repentance from the consciousness of having done something wrong unconsciously. Example:—"*Rama*—Was not I kissed by my queen? Was I then deceived again and again?"—*Anutapanka.*

Wpapatti.

Wpapatti consists in shewing resons why a thing should be done. Example:—"*Náyaka* (hero) at the place of execution—"If you choose to save the life of that person who values life only for your sake and who would surely die on your death, then hesitate not to save your life by sacrificing mine in its stead."—*Nágánanda.*

A'śansá.

A'śansá implies wish or expectation. Example :—"*Mádhava*—I will but ask to see her face, the shrine of love, once more."—*Málati-mádhava translated by Wilson.*

Adhyavasáya.

Adhyavasáya means resolution. Example :—"*Bajranábha*—Erelong I will this day, with this mace of mine, at once dash his breast into pieces and thereby extinguish all your hopes here and hereafter."—*Pravábati.*

Visarpa.

Visarpa is beginning a thing which has a mischievous termination. Example :—"All this is the consequence of one single wicked act, &c., &c."—*Venisanhára.*

to the King)—What is this? What dost thou say? Thou art surely acquainted with the practices of society; people suspect the virtue of a woman, who during the life-time of her husband puts up with her relatives though she may be the paragon of virtue. So friends and relatives wish a woman to accompany her lord, whether she is loved by her lord or not."—*Sakuntalá.*

Protsáhana.

Protsáhana is encouraging a man to some action. Example:—"Dost thou think that this woman who is fierce as the night of universal dissolution is not to be killed, because she is a woman? Let not such thoughts oppress thee, my child! Kill her for the safety of the three worlds."—*Válarámáyana.*

Sáháyya.

Sáháyya is assistance rendered to a person in a great danger. Example:—"*Asvathâma* (to Kripa)—Be thou in the company of the Maháraja." "*Kripa*:—Yes, I am anxious to render my services."—*Venisanhára.*

Abhimána.

Abhimána is getting hurt or wounded at the words of another. Example:—"*Duryyodhana*—Mother, why do you speak this day in this unusual and pitiable language."—*Venisanhára.*

Anubritti.

Anubritti is complaisence proceeding from affectionate regards. Example:—"*King*—Your *Tapasyás* (practising the penances) are,